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THE
EDWARD ARNOLD
COLLECTION



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THE EDWARD ARNOLD
COLLECTION OF FRENCH
DECORATIVE FURNITURE
AND OBJECTS OF ART



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DESCRIPTIVE CATALOGUE OF
THE COLLECTION OF FRENCH
DECORATIVE FURNITURE AND
OBJECTS OF ART

FORMED BY THE LATE
EDWARD ARNOLD, ESQ.

COMPILED BY
FRANK RUTTER, B.A.
FORMERLY CURATOR OF THE LEEDS CITY ART GALLERY
AUTHOR OF "THE WALLACE COLLECTION," ETC.



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THE COLLECTION OF FRENCH
DECORATIVE FURNITURE AND
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DRAWN BY
EDWARD ARNOULD, ESQ.

CHARLES WHITTINGHAM AND GRIGGS (PRINTERS), LTD.
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FOREWORD

THE collection of French Decorative Furniture and Objets d'Art, of which the following pages constitute a record, was formed during the 'seventies and 'eighties of the last century by Mr. Edward Arnold of the Grove, Dorking, and was purchased almost without exception from the famous art-dealer, Mr. Samson Wertheimer.

According to documents in the possession of the family, the first important purchase made by the late Mr. Edward Arnold was the Green Vernis Martin Upright Cabinet (No. 1) bought from Mr. Samson Wertheimer in 1874. The collection was practically completed when in 1893 Mr. Arnold made his final purchase of the Louis XV Small Lacquer Secrétaire (No. 19) from this art-dealer's son, Mr. Asher Wertheimer.

F. R.

MEMOIR

THIS catalogue has been compiled simply to show the exquisite taste and judgement of our father; a judgement that was proved by the prices that were given when a portion of his collection was sold at Christie's, June 1920.

His kind heart and old-fashioned courtesy endeared him to all who knew him, whether rich or poor; but it often seemed to us in his lifetime, perhaps from his naturally retiring disposition and dislike of publicity, that his extreme cleverness was not fully recognized except by those who were really fine judges themselves, like Mr. Samson Wertheimer or Mr. Bernard Quaritch. One always noticed that the cleverer a man was, the more he appreciated his ability and sought his advice and judgement. He undoubtedly owed a great deal to the friendship and the interest of the late Mr. Samson Wertheimer, who took quite a personal interest in his collection, so that it has been described from its high quality by one of the greatest of our living connoisseurs as "a miniature Wallace Collection." Besides, Mr. Wertheimer had a great admiration for his fine taste, because he knew, and had seen, that our father had just the same acumen and prevoyance in other directions.

ANDREW W. ARNOLD.

ELLEN ARNOLD.

I. GREEN VERNIS MARTIN UPRIGHT CABINET, with falling front as *escritoire* and a pair of folding doors below. The interior fittings are lined with mahogany, and the top is surmounted by a slab of white marble with canted angles. Two panels in *grisaille* adorn the front, the upper showing Cupid and the Graces, the lower Six Amorini with a garlanded goat. The sides are decorated with two pairs of panels in *grisaille*, the subject being the Four Seasons: Spring and Summer are typified respectively by children gathering flowers and fruit, Autumn and Winter by children harvesting and children gathered round a fire.

Dating from about 1760 and showing signs of the influence of Oeben, this piece is further enriched by the *ormolu* frieze of *galouche* ornament, something in the style of Duplessis, with angle pieces of same and *ormolu* mounting at foot of plinth.

48 inches high, 24 inches wide.



No. 1

THE J. PAUL GETTY CENTER
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2. LOUIS XV COMMODORE, with bombé shaped front, four drawers and hinged cupboards at ends, veneered with king-wood, the panels of marquetry in same being characteristic of the incoming Riesener style. The whole is richly mounted with ormolu escutcheons, borders, and corners chased with shells and scrollwork, and surmounted by a veined red marble slab.

The ormolu decorations, which include as a distinctive feature floral handles springing from the key-plates of the drawers, are in a style which suggests that this piece, which was at STUDLEY COURT before it came into the possession of Mr. Arnold, dates from the end of the Louis XV period.

34 inches high, 64 inches wide.

3. LOUIS XVI CLOCK in ormolu drum-shaped case surmounted by a lyre and branches of bay-leaves, and flanked on either side by bronze figures of Cupid and Psyche; a half-wreath of bay-leaves directly under the clock-case masks the pendulum; this wreath and the figures rest on a shaped white marble slab which in its turn is supported by an ormolu plinth and base of black wood. The base is further enriched by a central ormolu panel of amorini with bowls of flowers in the same metal on either side. The clock itself is signed on the white dial: "Beliard, Hger. du Roi."

21½ inches high, 13 inches wide.

4. PAIR OF LOUIS XVI CANDELABRA each consisting of a single bronze figure of Cupid from whose arms spring flowery branches

terminating in three tulip-patterned holders for lights. Each figure rests on a cylindrical red marble pedestal.

28 inches high.

5. FOUR LOUIS XV ORMOLU WALL-LIGHTS with foliated scroll branches for three lights each, chased with husk pattern and fluted stems, and surmounted by a circular urn showing masks and floral swags in high relief; the main stem of each is formed by a bronze caryatid of Atlas, whose nude body below the waist terminates in drapery and a formal acanthus patterned design. The influence of Duplessis may be detected in the style of these sconces, possibly executed during the last years of Louis XV.

33 inches high.



NOS. 2, 3, 4, AND 5

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6. LOUIS XVI UPRIGHT MARQUETERIE SECRETAIRE, with fall-down flap front, a cupboard with folding doors below, and one drawer in the frieze. The front and sides and canted angles are inlaid with panels of trellis and lozenge pattern in tulip- and king-wood, this marqueterie being characteristic of the Riesener style. The whole is surrounded with rectangular ormolu mounts enriched with metalwork in conventional floral design and wave pattern; the frieze is chased with acanthus foliage, rosettes, and running scrollwork, and the top is surmounted by a shaped slab of veined red and white marble.

54 inches high, 37 inches wide.



No. 6

THE J. PAUL GETTY CENTER
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7. LOUIS XVI UPRIGHT MARQUETERIE SECRETAIRE, with falling upper front and folding doors for cupboard below and canted angle faces. The sides and front are decorated with marqueterie in king-wood and stained woods, surrounded by ormolu mounting with studs at the corners, the frieze chased with wave pattern. The scagliola top has an ormolu gallery pierced with key fret.

55 inches high, 36 inches wide.



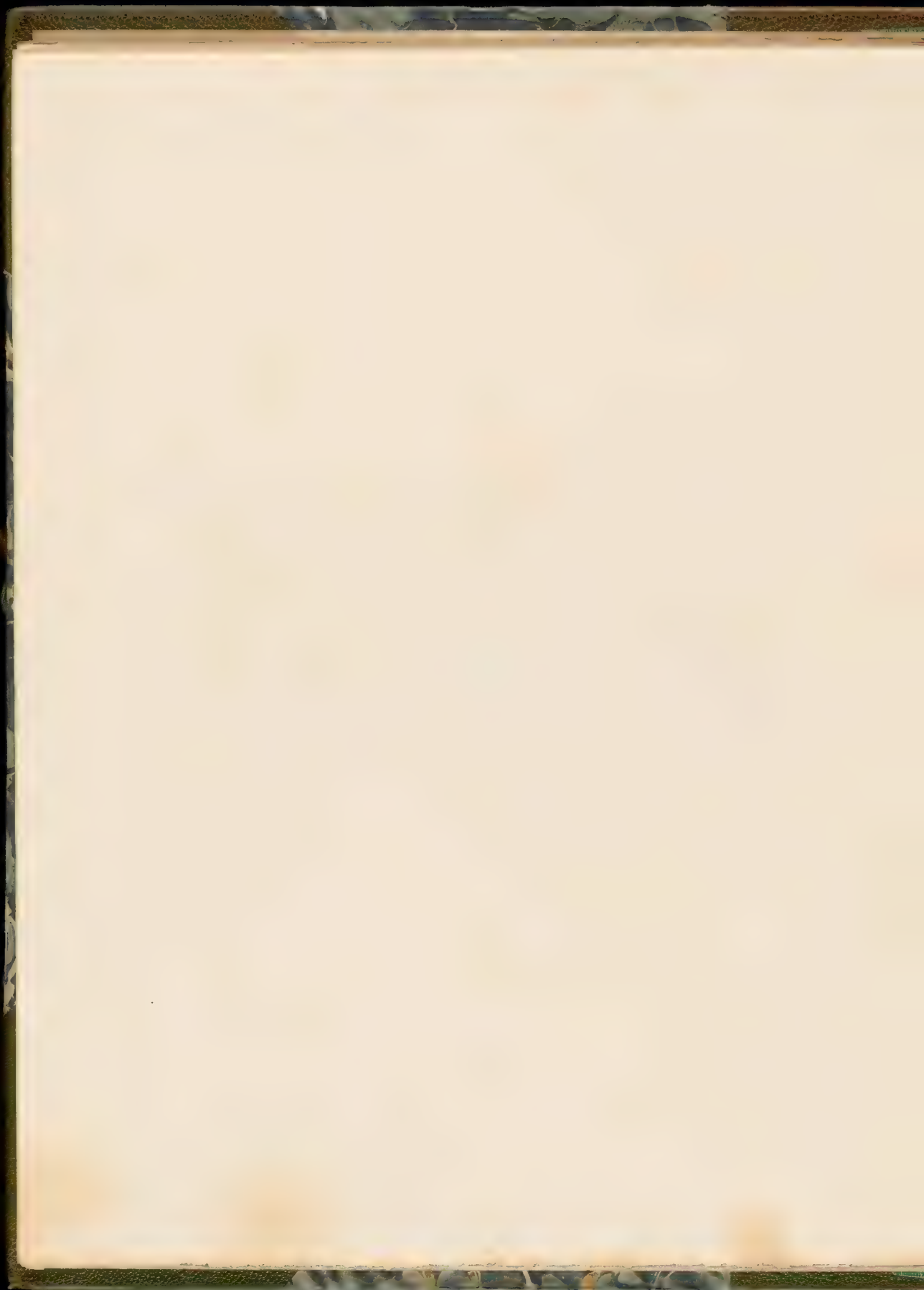
No. 7

THE J. PAUL GETTY CENTER
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8. PAIR OF LOUIS XV COMMODES, with bombé shaped fronts and ends and two horizontal drawers. The front and ends are ornamented with marqueterie of flowers and leaves in stained woods on a diagonal ground. The commodes are delicately mounted with light ormolu feathered ornament and twined sprays, the drawers having small and light scrolled handles.

The exquisite delicacy and lightness of these commodes, both in conception and execution, strongly suggest that they were originally designed to grace a feminine apartment, and it is of interest to record that they were formerly in the possession of the Grand Duchesse Marie of Russia.

Each 34 inches high, 54 inches wide.





No. 8

THE J. PAUL GETTY CENTER
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9. LOUIS XV SMALL OCCASIONAL TABLE with one drawer and cabriole legs tied by a shelf or tray below, veneered with tulip-wood and mounted with thin waved ormolu angle-pieces and two handles to drawer. The top is formed by a tray of Sèvres porcelain painted with pink Pompadour rose-buds and green leaves, chequered by a gilt foliated trelliswork.

This charming example of the late Louis XV style was formerly in the collection of Lady Chesterfield.

26 inches high, 14 inches wide.

10. LOUIS XVI RECTANGULAR SHAPED COMMODOE with three small drawers in the frieze and two long drawers below, richly inlaid with panels of trelliswork in tulip-, satin-wood, and ebony on mahogany ground, and mounted with ormolu borders, angle-pieces, and frieze finely chased with acanthus foliage, rosette and pearl ornament, surmounted by a shaped light grey marble top. The frieze with its three drawers is finely emphasized by the rectangular ormolu mounts, and the two drawers below have circular ormolu handles of bay-leaf pattern and key-plates with ribbon and husk design.

This remarkably handsome piece is signed "J. H. RIESENER" and is also stamped with the cypher " $\frac{M}{F}$ No. $\frac{35}{3}$ ", showing that it came originally from the Garde Meuble, Fontainebleau.

36 inches high, 58 inches wide.

11. LOUIS XV CLOCK with white dial signed "Boucher, à l'Observatoire, à Paris," in barrel-shaped ormolu case surmounted by a reclining figure of Europa and supported by a finely modelled figure of a bull regardant with a seated nymph at either side, the whole placed on a wide ormolu base with scroll feet. A garland of flowers lowered by Europa towards the outstretched arms of the attendant nymphs gracefully ties together the whole composition. The ormolu is finely chased throughout and is signed on the base by the *ciseleur* Osmonde. This clock, formerly in the Demidoff Collection, is of remarkable beauty both

in the conception of the whole design and in its delicate execution and in the superb modelling of the figures.

22 inches high, 18 inches wide

12. PAIR OF LOUIS XVI CANDELABRA with three laurel branches terminating in lily designs for the lights and one central spray of carnations, all springing from a circular urn and all in ormolu. The urn is supported by two bronze figures of nymphs, designed after Falconnet, and the whole is mounted on oval ormolu bases chased with filets of flowers in the recess and riband borders. The bases in turn are supported by four spherical feet encircled by a band of pearl ornament. These candelabra also came from the Demidoff Collection.

23 inches high.



NOS. 10, 11, AND 12

THE J. PAUL GETTY CENTER
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13. LOUIS XV MARQUETERIE CABINET, surmounted by a cartonnère, with a clock at the top, the lower part inlaid with panels of flowers on a diagonal tulip- and king-wood ground decorating the ends and top and solid panel in front. Cupboards at the sides admit to shelved compartments. The upper section of the cartonnère has six open recessed apertures, bearing over them the large clock with white dial by Gillé aîné, à Paris. The whole is richly mounted with ormolu borders chased with foliage and scrollwork in the late Louis XV style. The piece is signed "I. DUBOIS" and was formerly in the collection of Sir Henry Edwards.

72 inches high, 33 inches wide.

14. SIX-LEAF LEATHER SCREEN ornamented with three tiers of pastoral subjects and grotesque figures in the style of Callot, painted in colours on a lacquered gold ground. This screen was formerly in STOWE PALACE.

78 inches high, each leaf 21 inches wide.



No. 13

THE J. PAUL GETTY CENTER
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15. LOUIS XV MARQUETERIE ARMOIRE, with shelves and rounded angles, chamfered shallow corners, enclosed by one large door, inlaid with dark floral panels on a light diagonal tulip- and king-wood ground, the rectangular side panels being similarly treated. The front, sides, and angles are richly mounted with light ormolu borders and arabesques finely chased with scrollwork entwined with foliage.

This handsome cabinet, formerly in the Lonsdale Collection, has been assigned to the Louis XV period, but it may be even earlier in date as it possesses characteristics of reserve, associated with the work of Cressent, which point rather to the last years of the Regency.

65 inches high, 31 inches wide.

16. LOUIS XVI MARQUETERIE CABINET with pedimented crest and curves surmounting the centre cupboard, while on either side are tall upright cupboards with curved lean-to tops; beneath this upper part, enclosed by three doors, a sloping centre with fall-down flap and fittings forms an *escritoire*, while below the centre a horizontal drawer and six small side drawers with a centre cupboard constitute the lower part. The front, composed of darkly stained veneered panels, is decorated with coloured *Chinoiserie* inlays of lighter stained woods, landscapes, and oriental figures in the manner of David de Luneville, and surrounded by bands of tulip- and hare-wood. The mountings and drawer handles are of chased *ormolu* in the late Louis XV style.

The origin of this handsome piece cannot easily be decided. It was purchased by Mr. Arnold in 1880 from Mr. Samson Wertheimer, who stated it had come from Poland. Another authority has suggested that the cabinet may be of Swedish workmanship. Uncertainty as to its place of origin, however, does not affect the aesthetic value of a piece which both in its general design and accomplished workmanship is entirely worthy of the French *ébénistes* of the period.

8 feet 6 inches high, 4 feet 6 inches wide.



No. 16

THE J. PAUL COLEY CENTER
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17. LOUIS XV SECRETAIRE with bombé sloping front, the fall-down flap decorated with king-wood inlays of formal scrollwork on a tulip-wood ground; in the body of the piece are three interior shallow drawers: the whole is mounted in its general outlines with ormolu borders of feathered scrollwork, and is surmounted by a solid gallery also chased with scrollwork.

44 inches high, 50 inches wide.

18. LOUIS XVI BONHEUR DE JOUR with drawer, surmounted behind a pair of small glazed cupboards; between these is a grisaille panel of Amorini, all supporting a marble top surrounded by a metal gallery. The drawer pulls out and contains a flap which lifts up to form a writing desk, and the interior is lined with rose-coloured watered silk. The table is of green Vernis Martin lacquer, the frieze round the drawer as well as the large upper panel at the back being decorated with grisaille paintings of Amorini. The legs are square and tapering in form; the piece is mounted throughout with ormolu bands finely gilt, and small quadrangular swags of bay-leaves surround the legs beneath the frieze.

This very beautiful piece, which originally belonged to Queen Marie Antoinette, was bought in 1806 by an eminent banker, and was sold by his descendant to Mr. Wertheimer.

38 inches high, 26 inches wide.



NO. 18 (FRONT)

THE J. PAUL GENTRY CENTER
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NO. 18 (BACK)

THE J. PAUL GETTY CENTER
LIBRARY

19. LOUIS XV SMALL SECRETAIRE with lacquered black ground decorated with raised gilt and coloured landscape designs in the Chinese style, but produced in France by native workmen; the cabriole legs are ornamented on their edges with chased gilt ormolu, as are also the panels on the front, sides, and back. The top is plain. The interior is fitted with three drawers of king-wood lined with French sycamore.

This piece was formerly in the possession of Lady Caledon and afterwards belonged to Monsieur Josse.

36 inches high, 18 inches wide.



No. 19

THE J. PAUL GETTY CENTER
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20. LOUIS XV MARQUETERIE TABLE of scroll outline with one horizontal drawer, the frieze and cabriole legs inlaid with strings of flowers and foliage in king-wood on tulip-wood ground with king-wood borders. The frieze is ornamented under the ledge and at the canted angles with acanthus scrollwork and floral sprays, the pearl pattern also appearing in the ormolu on the shoulders of the legs. The top is covered with green velvet.

This table, dating from the last year or two of the reign of Louis XV, foreshadows the transition into the early Louis XVI style, and was formerly in the possession of the Earl of Essex.

28 inches high, 26 inches wide.



No. 20

THE J. PAUL GETTY CENTER
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21. LOUIS XVI BONHEUR DE JOUR SECRETAIRE, fitted with drawer containing a writing desk and inkstand and a small cabinet with drawers below enclosed by a sliding shutter. The short square front legs are taper and inlaid like the rest of the piece with rich brown West India woods. Surmounting the table at the back is the customary recessed shelf covered in by three slender drawers, above which is the marble top with metal gallery. The ormolu mounting is for the most part of simple and severe banding, the only exception being the billet moulding that surrounds the doors and the swags on the uprights in front.

The piece was formerly in Lord Duncannon's Collection.

41 inches high, 27 inches wide.

22. LOUIS XVI MARQUETERIE URN TABLE with oval top, containing one drawer and a small sliding shelf for a tea-cup, and oval tray beneath. The upper surface is inlaid with marqueterie of dark woods on a light yellowish ground, the subject representing a Chinese tea-garden; in the lower tray packs of cards and a vase of flowers are depicted in light tones on a darker ground. There is a metal gallery round the top, and on the frieze underneath the inlay is varied by a representation of forms of earthenware and china. The legs are of cabriole shape in the late Louis XV style, and their front edges have ormolu mounts chased with the characteristic husk ornament.

This table, formerly in the Lonsdale Collection, would appear to have been made between 1760 and 1764.

19 inches wide.

23. LOUIS XV SMALL MARQUETERIE SECRETAIRE, with sloping fall-down front, swelling ends, and cabriole legs. The front, back, top, and sides are inlaid with panels of flowers on tulip-wood ground with king-wood borders, the design in the front being sprays of flowers united by a basket, while on the top and at the sides the floral sprays are tied by ribbons. The legs, frieze, and body are bound with a line of beaded ormolu, while the front of the desk and the hips of the legs are more lavishly ornamented with feathered scroll-work and foliage in ormolu mounts. The interior of the desk is fitted with drawers lined with oak, and it is a peculiarity of the piece that the front, when lowered, is supported by gilt chains.

This elegant example of late Pompadour furniture was formerly in the possession of Lady Dorothy Nevill.

36 inches high, 27 inches wide.



NO. 23

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24. LOUIS XVI SMALL MARQUETERIE SECRETAIRE, with sloping fall-down front and swelling tops and ends, the cross-grained marqueterie inlaid with lighter stained yellow woods. The interior is fitted with three drawers of similar inlay and a well-shaped box. The legs, frieze, and body are bound with a line of beaded ormolu, and the ormolu mounting is emphasized on the shoulders and desk-top front with acanthus scroll and small floral sprays.

Though it has some features in common with No. 23, this piece is distinctly later in date.

31 inches high, 25 inches wide.

25. LOUIS XV LONG MARQUETERIE WRITING-TABLE, double-fronted, with shaped fronts and ends, three drawers in frieze of each front, inlaid with panels of convolvulus and other flowers in light yellow and stained woods, the sides inlaid with panels of bird subjects, bound with ormolu and with ornamental corner pieces, the frieze mounted with light ormolu scrollwork. The top is covered with claret-coloured velvet.

37 inches high, 70 inches wide.

26. MARQUETERIE SECRETAIRE, with slightly waved front on cabriole legs; below the sloping fall-down front are three drawers, two of these being furnished with secret hinged drawers of great ingenuity; inlaid with bouquets of flowers, lattice, and scrollwork in lightly stained wood on rich brown mahogany ground. It is signed on the front by means of an inlay: "ROENTGEN FECIT A NEUWIED."

Made at Neuwied, the Moravian settlement in Germany, by the designer David Roentgen, this piece bears the general characteristics of French work, saving perhaps that there is an absence of ormolu mounting with the exception of the shoes with which the feet are shod.

36 inches high, 35 inches wide.



No. 26

THE J. PAUL GETTY CENTER
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27. LOUIS XVI CONSOL TABLE, with shaped white marble top and rosewood frieze elaborately ornamented on sides and front with Sèvres plaques representing subjects of birds, flowers, and musical instruments. Five plaques occupy the front, the centre one being an oval; at either side is a circular plaque of a Cupid. The supports of the frieze consist of double legs of rosewood ornamented in front with caryatids of satyrs, the figures being merged in scrollwork from the hips downward: below the caryatids are pendant trophies of musical instruments and fruits, succeeded by rosettes and foliated feet. The metalwork is of very fine quality both in chasing and gilding. A mirror is fixed in the back underneath the table throughout the breadth of the piece.

37 inches high, 35 inches wide.



No. 27

THE J. PAUL GETTY CENTER

28. LOUIS XVI CABINET TABLE, with pair of folding doors above set with oval panels painted in the manner of Boucher on parqueterie ground. The doors are elaborately decorated with rectangular flowered inlays of tulip- and stained woods and cross-banded, the floral panels being divided by belts of green stained holly. The central panels and the confines of the whole piece are banded with light ormolu borders and enriched by corner mounts, while the friezes of both cabinet and table are decorated with chased ormolu arabesques of flowers and foliage. The square taper legs are of rosewood with tulip-wood inlay and have the characteristic narrow neck of the late Louis XVI type.

51 inches high, 27½ inches wide.

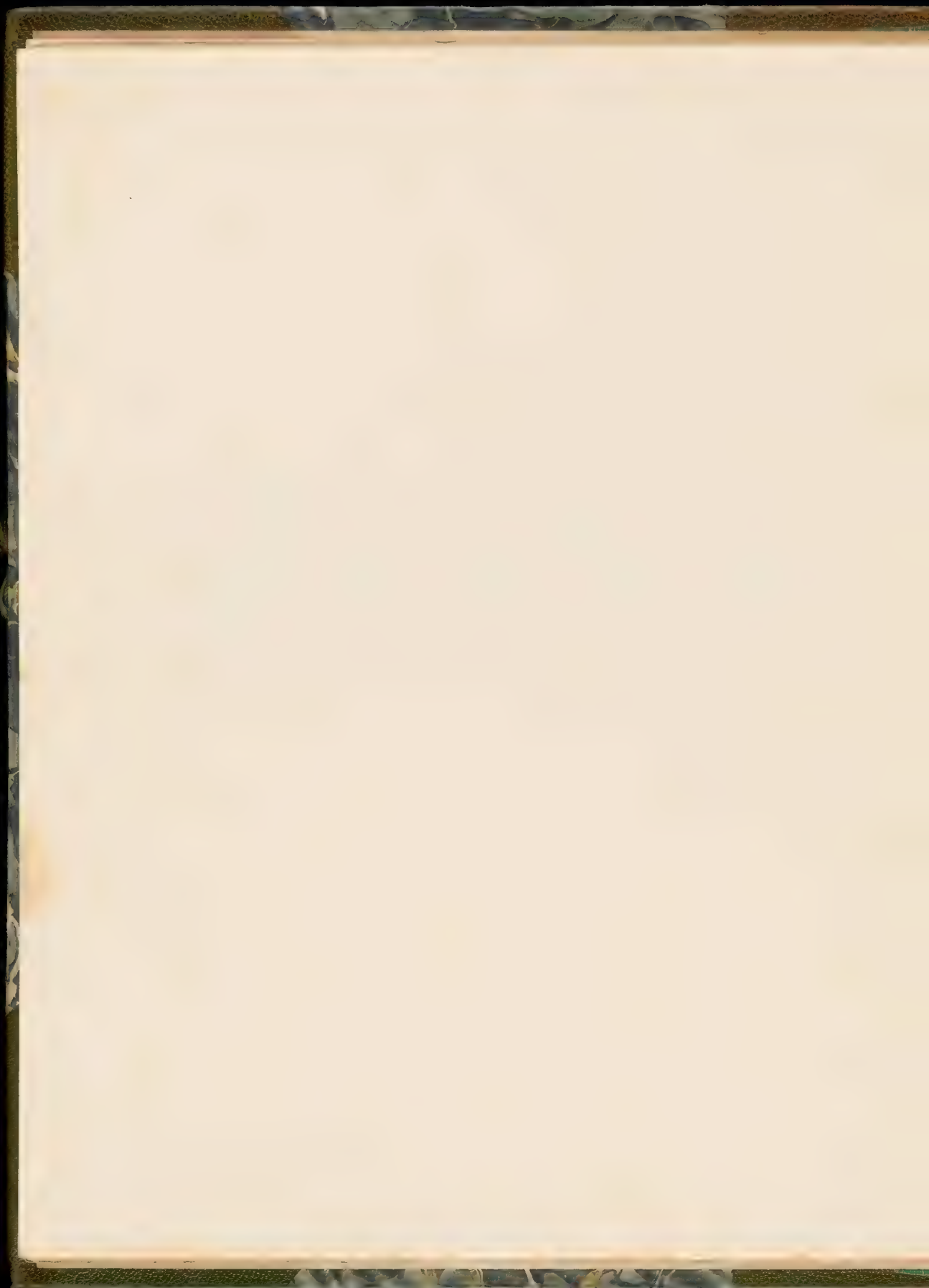


No. 28

THE J. PAUL GETTY CENTER
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29. LOUIS XVI UPRIGHT SECRETAIRE CABINET, with fall-down front, a drawer beneath, and curved ends containing three recessed shelves. The top is of the same mahogany as the rest of the piece and is surmounted throughout by an arched metal gallery. The fall-down front shows a recessed oval in the square, which, in its turn, is filled with a large ormolu medallion (7 inches in diameter) representing the Industrious Apprentice and a Cock at Sunrise. The medallion is surmounted by a wreath of flowers in the same metal, and a thin beading of pearl ornament is used in the leading lines of the piece. The legs are taper.

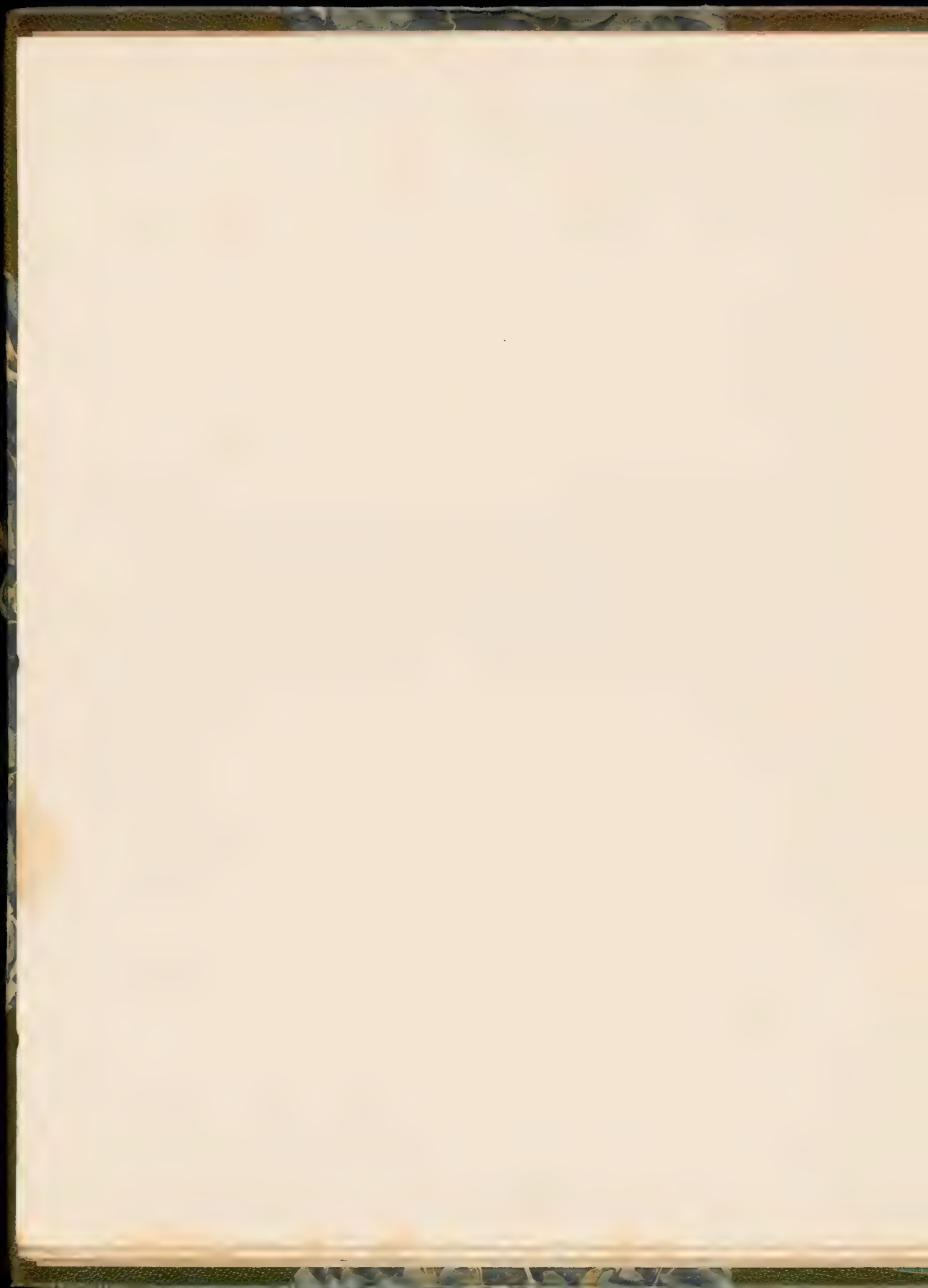
48 inches high, 28 inches wide.



30. LOUIS XVI FAUTEUIL, the framework carved with fluted ornament and crossed diagonally at intervals by festoons of foliage, surmounted over the centre of the back with a spray of roses; painted with white enamel and gilt.

The seat, back, and arm-rests are stuffed and covered with a flower-patterned silk brocade of the period.

31 inches high; seat 21 inches wide.





No. 30

THE J. PAUL GETTY CENTER
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31. LOUIS XV REGULATOR CLOCK in tall marqueterie case inlaid with dark stained scroll foliage on a diagonal tulip- and king-wood ground. The case is built up in four tiers on a plinth, and the swelling curves of its outlines are enforced and decorated by ormolu borders finely chased with flowers and scrollwork, while the centre of the whole piece is happily emphasized by the ormolu solar rays surrounding the little pendulum window. The ormolu mounts are exquisitely reserved throughout and are stamped in four places with the letter C surmounted by a crown, a mark commonly accepted as the signature of the famous *ciseleur* Jacques Caffieri.

The clock itself is engraved on its gilt metal face with arabesque foliage and a cartouche bearing the horologist's name, "Charost, à Paris"; the face-plate also contains dials showing the day of the month, hours of sunrise and sunset, and the phases of the moon. The hour dial is of white metal with figures in black lacquer.

There is a delicate restraint in the suavity of the curved surfaces of the case as well as in the shape of the outlines that give the whole front a quiet dignity. Its features show a date about 1760.

93 inches high, 30 inches wide at base.





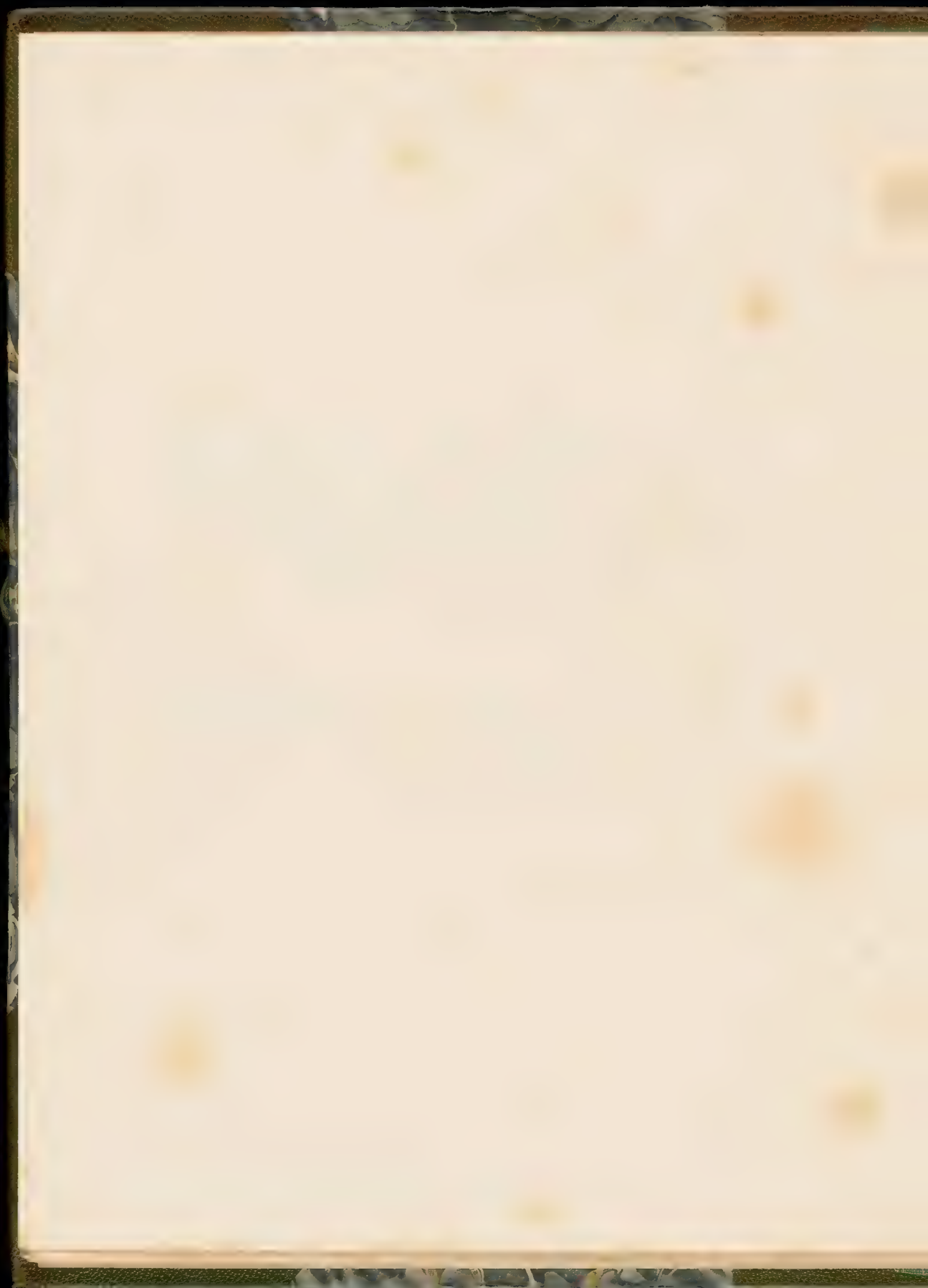
No. 31

32. LOUIS XVI CLOCK in globular case with a white enamel revolving dial as a belt round the centre, the upper and lower hemispheres consisting of dark enamel on copper. The clock is surmounted by a bronze figure of Cupid with a torch, and supported by three bronze figures of the Graces, festooned with garlands and floral swags of chased ormolu, and mounted on a triangular base of veined red marble which is edged and faced with an ormolu frieze.

28 inches high.

33. LOUIS XVI RED LACQUER BRACKET CLOCK by St. Roi et Fils, à Paris, in pagoda shaped rectangular case with handle at top, decorated with roses on red lacquer.

10 inches high, 5 inches wide.





No. 32

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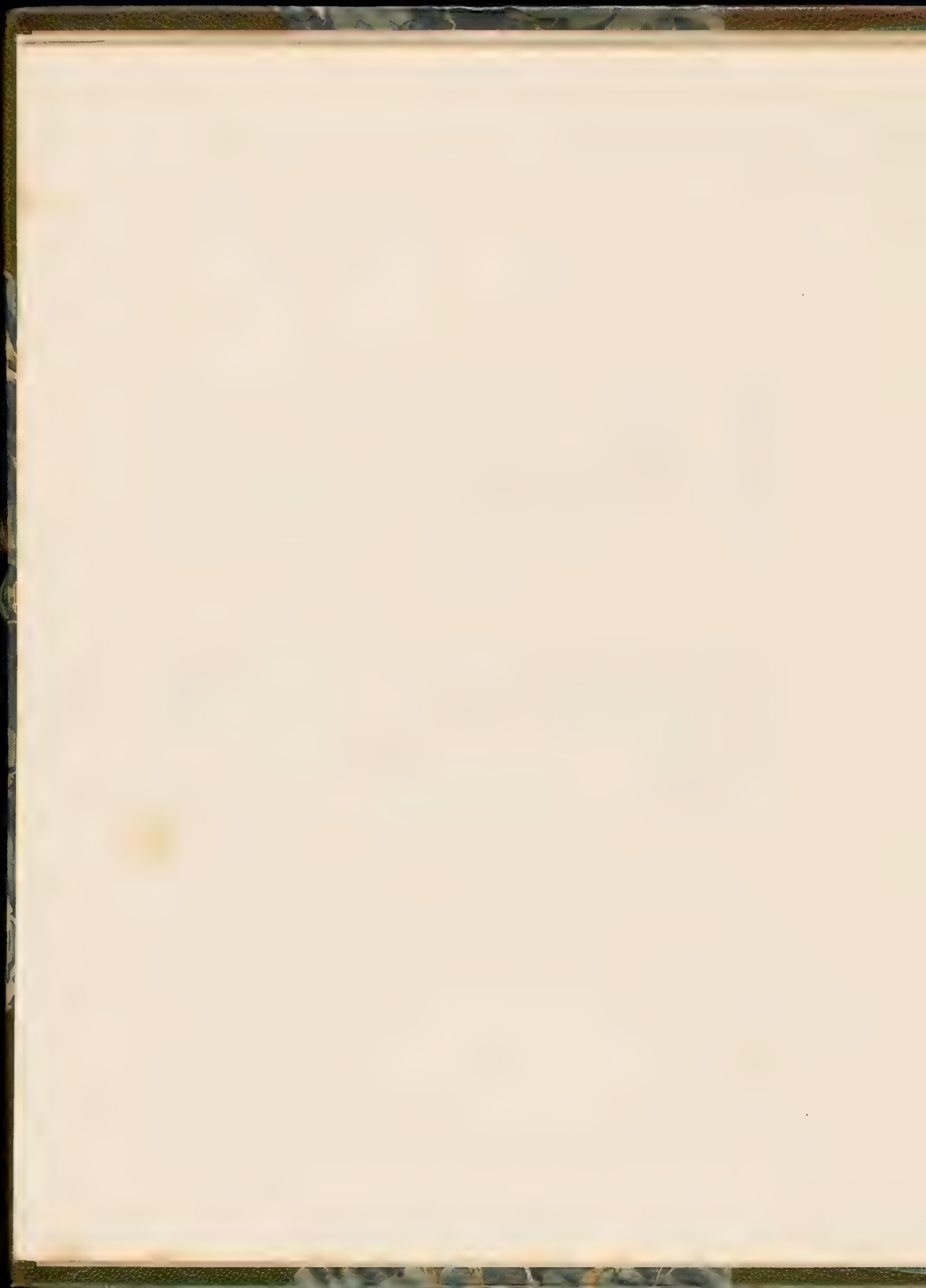
34. LOUIS XVI CLOCK by Charles Bertrand, the barrel-shaped timepiece being sunk in a fluted column of white marble with ormolu mouldings and pearl ornament at the octagonal base. The ormolu mounts round the dial are chased with swags of flowers pendant from ribbons, while at the top of the marble column is an ormolu group of a pair of doves round a truncated branch, the whole chiselled with great vitality.

13 inches high.

35. PAIR OF LOUIS XVI CANDLESTICKS formed of white marble cone-shaped vases mounted with ormolu nozzles chased with bulrushes and handles tied by swags of gilt pearls pendant from two central medallions and husks. The base is mounted on a square section of ormolu with bay-leaf decoration and bull-shaped feet.

These candelabra are *en suite* with the preceding clock (No. 34) and with it come from the Demidoff collection.

14½ inches high.



36. LOUIS XVI CLOCK, by Chefdrué à Paris, with bell-shaped dial and case, supported by bronze gilt figures, after Falconnet, of a Lady and a Cupid with a Dog between them; the white marble plinth is decorated with an ormolu panel in alto-relievo of a Cupid and flowers; the ends of the plinth are semicircular, mounted with ormolu pearl beading and a strip of perforated ormolu underneath; the whole standing on characteristic feet of the period.

15 inches high, 13 inches wide.

37. PAIR OF LOUIS XVI CANDLESTICKS, each formed by a bronze figure of a nude boy, designed after Clodion, holding an ormolu cup for a candle, the feet resting on a rifled and chased ormolu cornice, the whole standing on cylindrical red marble pedestal and square plinth. The pair were formerly in the collection of the Earl of Essex.

11 inches high.

38. LOUIS XV CARTEL CLOCK, by Debeu à Paris, with white dial and dark blue figures in barrel-shaped ormolu case, chased with a bold vertical design of floral sprays, foliage, and scrollwork.

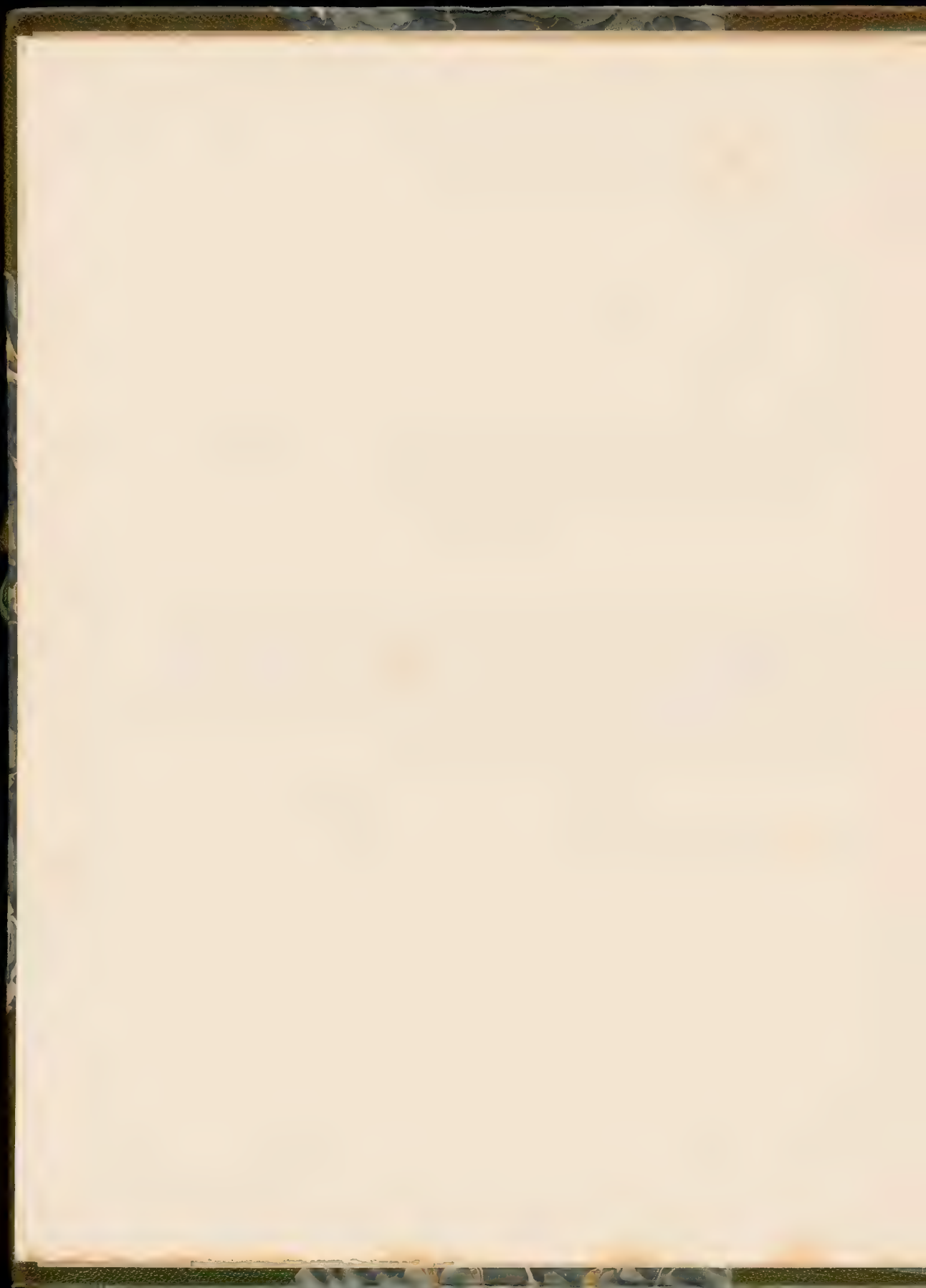
29 inches high.

39. PAIR OF LOUIS XV ANDIRONS in ormolu, designed as scrollwork with bold foliated feet, surmounted by a balister and the figures respectively of a Lady and a Chinaman.

13½ inches high.

40. LOUIS XVI HANGING CHANDELIER, with branches for eight lights springing from a metal vase, decorated with ormolu mounts chased with foliage and spiral fluting on the neck; the centre is enriched by finely chiselled busts of Bacchantes, and the branches terminate in cornucopiae-shaped nozzles chased with fruit.

3 feet 9 inches high.





No. 39

THE J. PAUL GETTY CENTER
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41. REGENCY JEWEL CASKET of tortoiseshell mounted with a Berainesque design of ormolu appliqué work chased with figures of Aurora, Cupids, Caryatids, and arabesques.

This interesting example, formerly in the possession of Lord Kinnaird, shows the influence of the late Louis XIV style in the character of the ormolu mounts as well as in the character of the tortoiseshell veneer, but the slight spidery line of metalwork shows the new tendency in involved line which came into fashion during the early years of the Regency.

12½ inches high.

42. PAIR OF LOUIS XVI ORMOLU CANDLESTICKS, each composed of a single Cupid with finely chased spiral foliage in the style of Gouthière, mounted on antique rouge marble circular plinths.

4½ inches high.

43. SET OF THREE LOUIS XV CELADON VASES, composed of old Chinese celadon figures of carp with Louis XV ormolu mounts. The centre vase, a double fish designed as a fountain, is surmounted by an ormolu border of Chinese rockwork design; the remaining pair, designed as ewers, have ormolu handles of bulrush and scroll pattern. All three vases are supported on ormolu bases finely chased with bulrushes and conventional scrollwork in the style of Duplessis.

12 $\frac{3}{4}$ inches high.



No. 43

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44. EMPIRE MAHOGANY CABINET, the upper half being glazed in front and on either side and fronted with fluted pilasters and surmounted by a cornice enriched with ormolu acanthus leaves, is finished by an ormolu flat on the ridge: the whole is crowned by a slight pedestal-shaped top with fluted ormolu band in centre. The lower half consists of a solid front masking the cupboard within and surmounted by a thin ormolu cornice on which the china cabinet, containing two shelves, is mounted. The square panelling throughout is contained by a strip of ormolu with pearl ornament on the inside edge, and the centre of the lower half is decorated with an exquisitely chiselled oval plaque of the Infant Vulcan. The ormolu throughout is very delicately chased in this handsome piece, which dates from the First Empire.

58 $\frac{1}{4}$ inches high, 32 $\frac{1}{2}$ inches wide.



No. 44

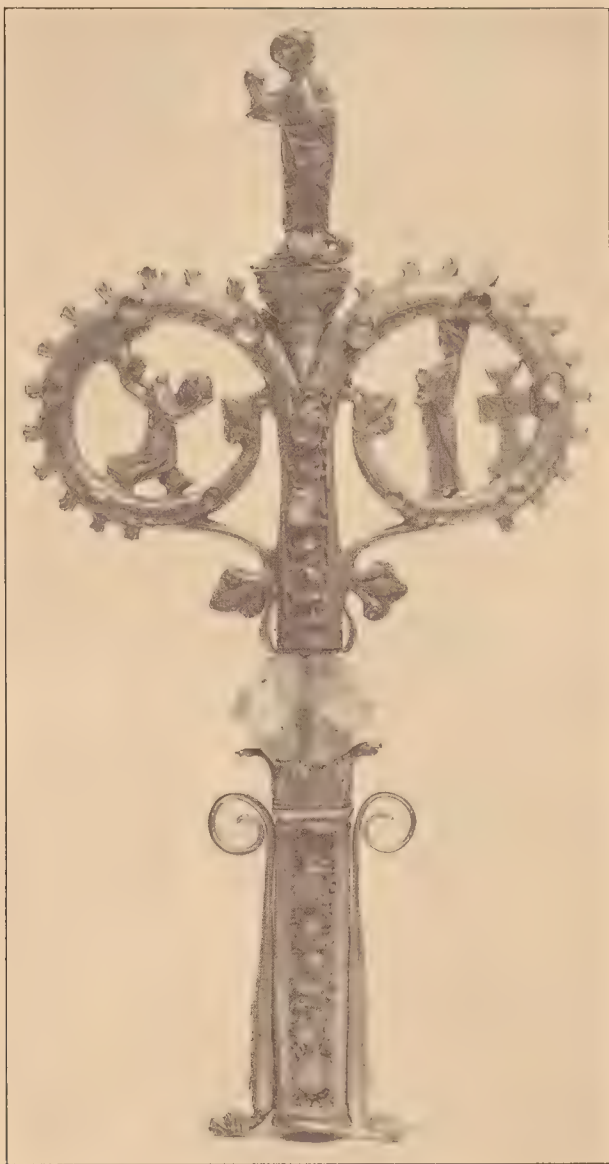
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45. THIRTEENTH CENTURY LIMOGES CROZIER HEAD of copper gilt with double volutes, one enclosing a figure of a female saint holding her head in her hands and supported by an angel, and the other a figure of a Bishop standing in front of an altar on which is a chalice covered with its corporea. These figures represent the resuscitation of Saint Valerie by Saint Martial, both of whom are patron saints of the city of Limoges. The double volutes are surmounted by a small statuette of Saint Michael. In the centre of the staff, immediately beneath the volutes, is the knop, a faceted square block of rock crystal, while upon both sides of the volute and staff are applied cabochons of the same. The socket part of the stem beneath the knop is ornamented with three descending serpents of copper gilt, whose curved tails aloft repeat the curves of the volute.

This magnificent example of Limoges work, dating from about 1280, is unique, no other specimen of the same kind being known, and authorities are not completely in accord as to its exact significance. Dr. Rock believed it to be not a crozier but the head of a *Baculus Cantorum* (Staff of a Ruler of the Choir): Père Martin and M. de Longpierre have held it to be a double crozier, M. de Longpierre's theory being that Abbots and Bishops who presided over separate ecclesiastical governments used a crozier with two volutes.

Accounts of this precious example of ecclesiastical art, formerly in the collection of M. Dugué of Paris (1851) and afterwards included in the Magniac Sale of 1892, will be found in Shaw's "Decorative Arts of the Middle Ages," in "La Revue Archéologique" by M. Leleux, and in Cahier and Martin's "Mélanges Archéologiques."

12½ inches high.



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